

374
17

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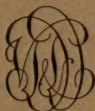
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DE N. CH. **BOCHSA** FILS,

POUR

La Harpe.

Op. 172



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Arrangé

pour Harpe & Piano

avec Accompagnement

de flûte ou Violon et Violoncelle ad libitum

Par

N. CH. BOCHSA Fils.

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Bochsa Fils
Paris, le 10 Mars 1844
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OTELLO

OTELLO



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HARPE

N. CH. BOCHSA.

N° 1.

AIRS D'OTELLO

Marcia 6

Moderato

pp *pp*

f *f* *pp* *f* *p*

pp

(FA#)

cres

ff

V. D. et D. 573.

The musical score is for a harp piece titled 'Marcia' (March) in 2/4 time, marked 'Moderato'. It is numbered 'N° 1' and is part of 'AIRS D'OTELLO' by N. CH. BOCHSA. The score is written for a harp, indicated by the 'HARPE' label. The key signature has two flats (B-flat and E-flat). The piece begins with a 6-measure introduction. The first system shows the right hand playing a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte). The second system continues with similar patterns, with the right hand featuring more complex chordal textures. The third system introduces a key change to F major (indicated by a sharp sign over the F) and includes a crescendo marking. The fourth system features a series of chords and eighth notes, with a final *ff* (fortissimo) marking. The score concludes with a final chord and a *ff* marking.

HARPE

3

First system of musical notation. The treble staff features a series of chords with a melodic line, marked with *cres* and *ff*. The bass staff provides harmonic support with chords, marked with *p* and *ff*.

Second system of musical notation. The treble staff continues the melodic and harmonic development. The bass staff includes a note marked with *(FA #)*.

Third system of musical notation. The treble staff shows a continuation of the melodic line. The bass staff features a series of chords.

Fourth system of musical notation. The treble staff includes a section marked *8^{va}* and *loco*. The bass staff continues with chords.

Fifth system of musical notation. The treble staff features a section marked *3* and *pp*. The bass staff includes a section marked *3* and *pp*.

Sixth system of musical notation. The treble staff includes a section marked *pp* and *dim.*. The bass staff features a section marked *ppp* and *ff*. The system concludes with a double bar line.

HARPE

N^o 2.
ANDANTE
ESPRESSIVO

Assisa al pie d'un salice. (ROMANCE)

8.^a

f

f

8.^a

f

dolce

1 2 3

(mi b)

V. D. et D. 573.

HARPE

5

HARPE

con gusto

con espr.

Flauto
dolce

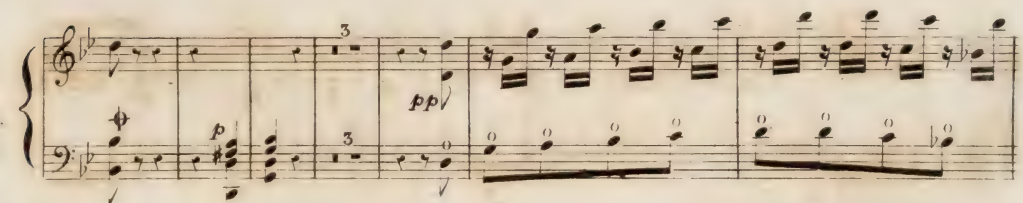
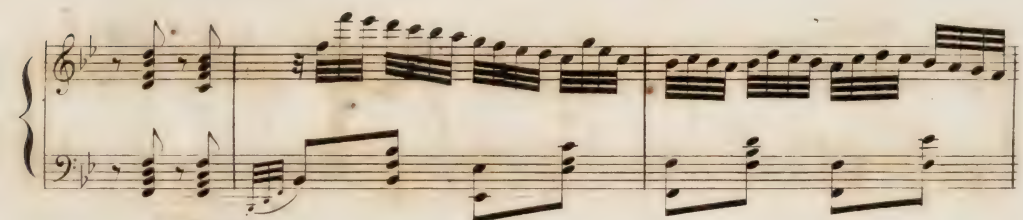
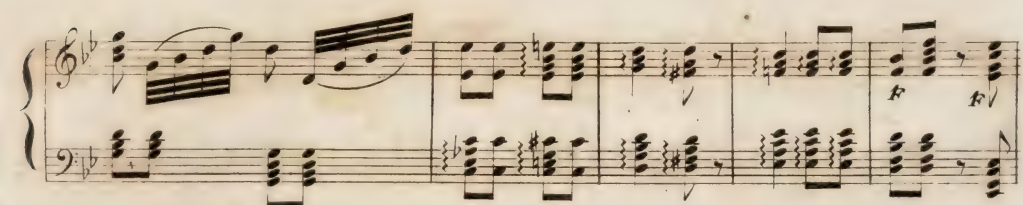
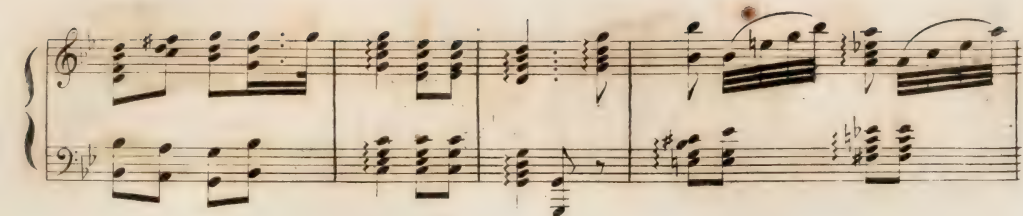
Animato

V.D. et D. 575.

Detailed description: This is a musical score for a harp, consisting of five systems of two staves each. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The first system begins with the instruction 'con gusto'. The second system includes 'con espr.'. The third system features a 'Flauto' (Flute) part that enters with the instruction 'dolce'. The fourth system includes a 'p' (piano) dynamic marking. The fifth system concludes with the instruction 'Animato'. The score is printed on aged, slightly stained paper.

HARPE

7



N^o 3.
MAESTOSO

Marcia

pp

f

pp

f

pp

f

rF.

p

pp

f

V. D. et D. 573.

HARPE

9

Incerta l'anima. (QUINTETTO)

N° 4.

MAESTOSO

POCO LENTO

3 dolce cres.

pp

rff.

Flauto pp Violon. f rff. rff. rff. rff.

(LA b) con espr. 1 2 3 4

pp *ritard.*

Ti parli l'amore

N^o 5.
ANDANTE
GRAZIOSO

1 *p*

dolce

Flauto

HARPE

11

musical score for Harpe, page 11. The score consists of six systems of two staves each (treble and bass clef). The key signature is one flat (B-flat). The music features a variety of textures, including rapid sixteenth-note passages in the right hand and block chords or slower-moving lines in the left hand. The first system shows a steady sixteenth-note pattern in the right hand over a bass line of chords. The second system continues this pattern. The third system introduces a more complex right-hand melody with fingerings (1, 2, 3, 4, 2, 4, 3, 2, 1) and a 'p' (piano) dynamic. The fourth system features a wide interval in the right hand, possibly a glissando or a large leap. The fifth system continues with similar wide intervals. The sixth system includes a 'cres' (crescendo) marking in the right hand and a 'p' (piano) dynamic in the left hand. The score ends with a final chord in the right hand and a 'p' (piano) dynamic in the left hand.

HARPE

pp

cres - il - - - - f pp

dim.

ritard.

v. n. et v. 573.

HARPE

15

ALLEGRO
CON SPIRITO

1 *pp*

Flauto

Flauto
Harpe

cres

il *f* *ff*

p cres

HARPE

pp

Flauto

Harpe

Harpe

Animato

cres

p

f

HARPE

45

First system of musical notation, measures 1-6. The music is in G major (one sharp) and 3/4 time. It features a piano (*p*) dynamic. The right hand has a melodic line with some triplets, and the left hand provides harmonic support with chords and single notes. Measure 6 ends with a triplet of eighth notes.

Second system of musical notation, measures 7-12. The tempo/mood changes to *Animato*. The right hand has a more active melodic line. The left hand continues with harmonic accompaniment. Measure 12 ends with a triplet of eighth notes.

Third system of musical notation, measures 13-18. The right hand has a melodic line with some triplets. The left hand has a more active accompaniment. Dynamic markings include *ff* (fortissimo) in measures 14, 15, and 16. Measure 18 ends with a triplet of eighth notes.

Fourth system of musical notation, measures 19-24. The right hand has a melodic line with some triplets. The left hand has a more active accompaniment. Dynamic markings include *ff* (fortissimo) in measures 20, 21, and 22. Measure 24 ends with a triplet of eighth notes.

Fifth system of musical notation, measures 25-30. The right hand has a melodic line with some triplets. The left hand has a more active accompaniment. Measure 30 ends with a triplet of eighth notes.

Sixth system of musical notation, measures 31-36. The right hand has a melodic line with some triplets. The left hand has a more active accompaniment. Measure 36 ends with a triplet of eighth notes.



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THE END

PIANO

N. Ch. BOCHSA.
N^o 1.
AIRS D'OTELLO.

Marcia.
pp
Moderato.

Legato.

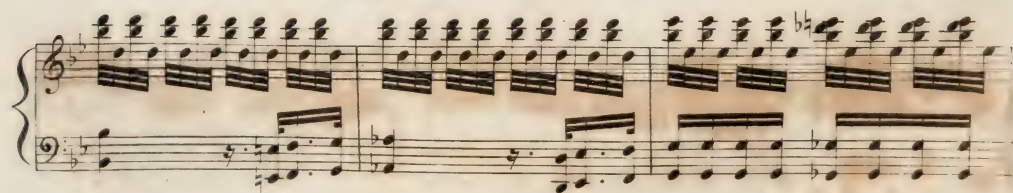
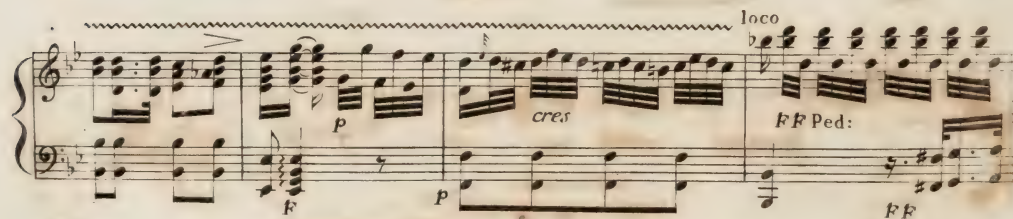
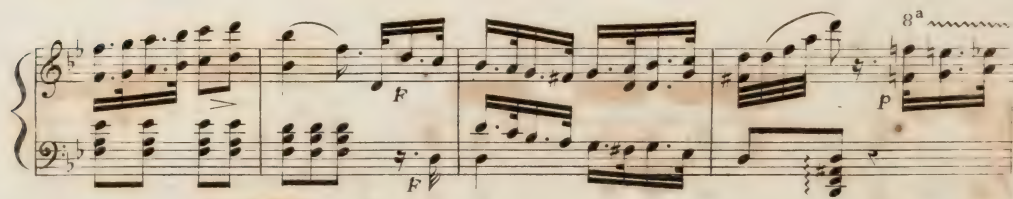
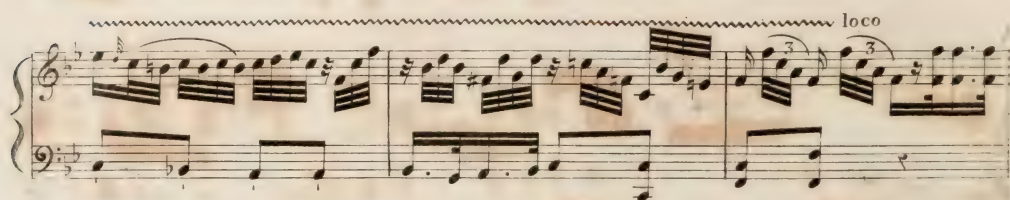
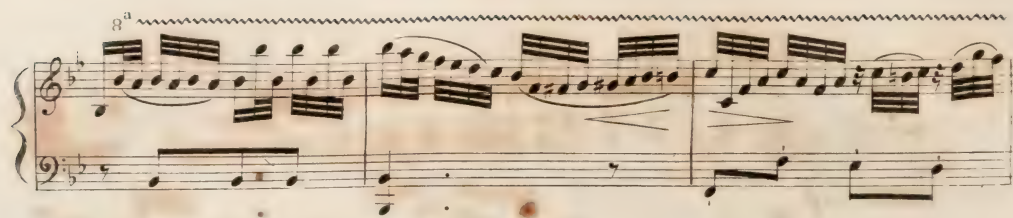
pp

F

F

pp

pp



PIANO

First system of piano music. The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *ff* and a pedaling instruction *Ped:* are present. An asterisk (*) is placed above the first measure of the right hand.

Second system of piano music. The right hand continues with arpeggiated figures, and the left hand maintains the eighth-note accompaniment. An asterisk (*) is placed above the final measure of the right hand.

Third system of piano music. The right hand includes trills marked *8^a* and *ff* dynamics. The left hand has pedaling instructions *Ped:*. Asterisks (*) are placed above the second and third measures of the right hand.

Fourth system of piano music. The right hand features a *pp* dynamic marking. The left hand continues with the eighth-note accompaniment. A first ending bracket labeled '1' is shown at the end of the system.

Fifth system of piano music. The right hand includes *pp* and *dim:* markings. The left hand has a *ppp* marking. The system concludes with a final *ff* dynamic and a pedaling instruction *Ped:*. An asterisk (*) is placed above the final measure of the right hand.

Assisa a piè d'un salice.. (ROMANCE.)

N.º 2.

ANDANTE
ESPRESSIVO.

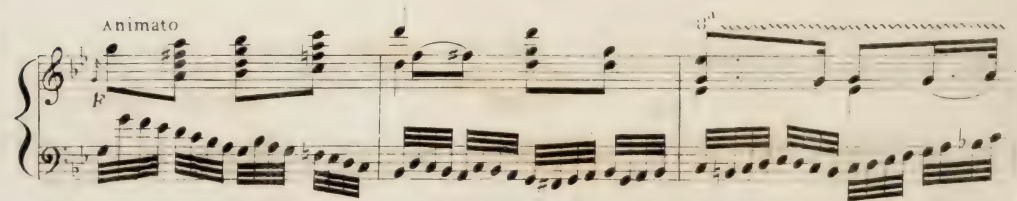
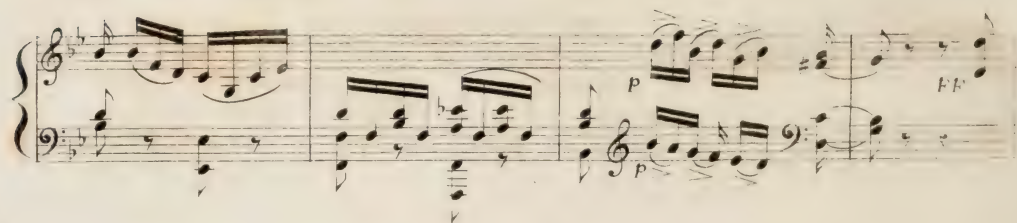
The musical score is written for piano and consists of five systems of staves. The first system is a grand staff with treble and bass clefs, marked 'N.º 2.' and 'ANDANTE ESPRESSIVO.'. It features a 2/4 time signature and includes dynamic markings 'ff' and 'Ped.' (pedal). The second system continues the grand staff, with a 'Ped.' marking at the beginning and a 'pp' marking later. The third system is a grand staff with a '1' marking in the bass staff and a '2' marking in the treble staff. The fourth system is a grand staff with a 'flauto' (flute) part in the treble staff and a 'fp' marking in the bass staff. The fifth system is a grand staff with a 'P' marking in the bass staff and a 'con Express:' marking in the treble staff.

dim:

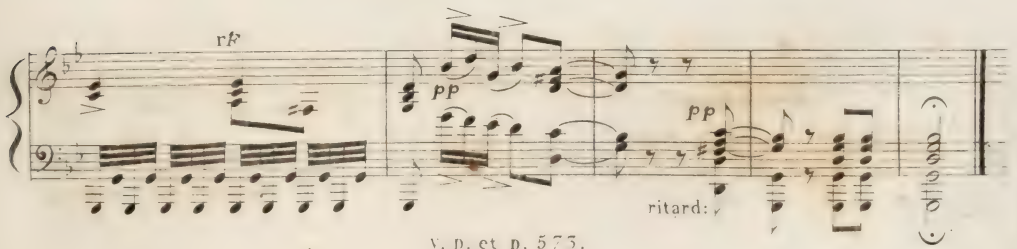
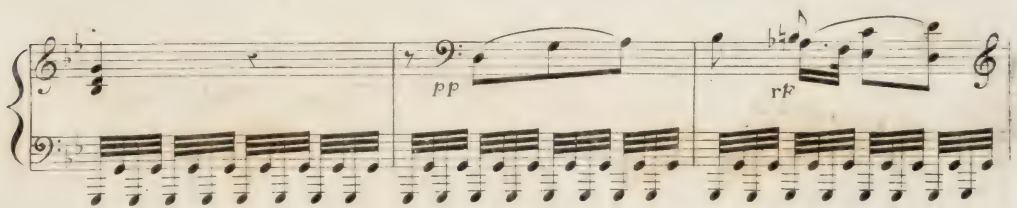
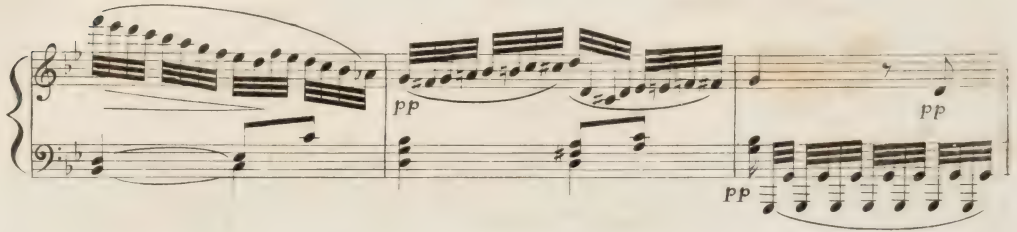
con Espress:

flauto.

pp



PIANO



Marcia.

N^o 3.

MAESTOSO.

1 *pp*

p 1 *pp*

1 *p* *p*

1 *fp*

3 *pp* *pp* *dim:*

Tucerta l'anima. (QUINTETTO.)

N^o 4.

MAESTOSO

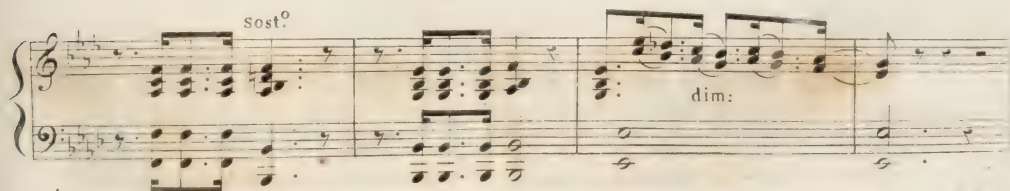
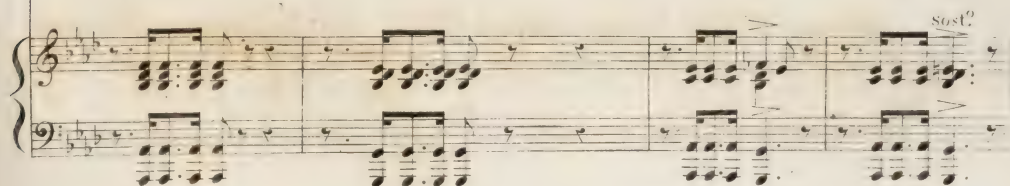
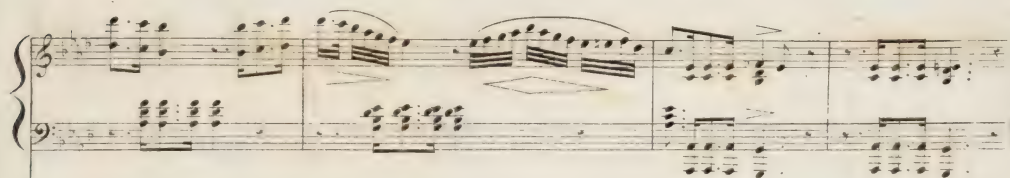
POCO LENTO.

f *pp*

pp



Piano, à défaut
de la Flûte.



ppp *Sostenuto*

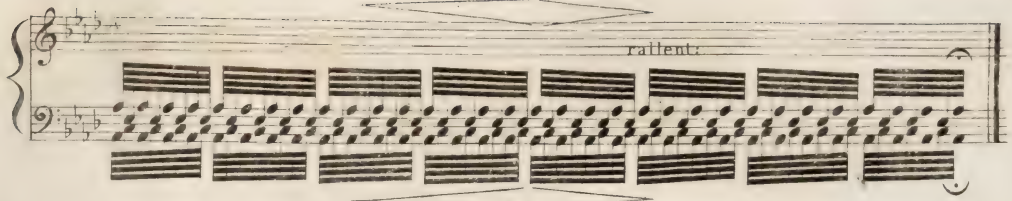
con gusto

ad lib:

*Ped: ff * PP*

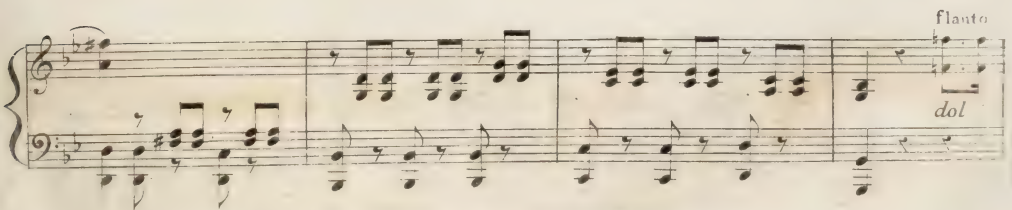
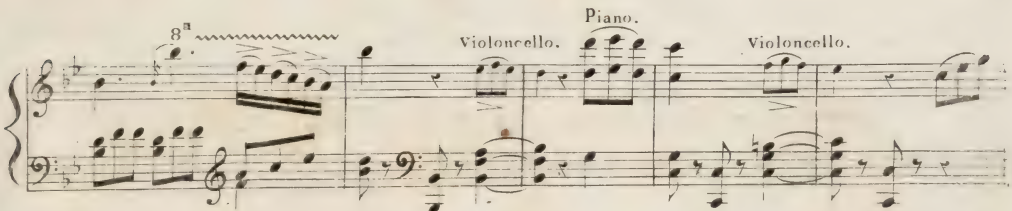
PP

PP

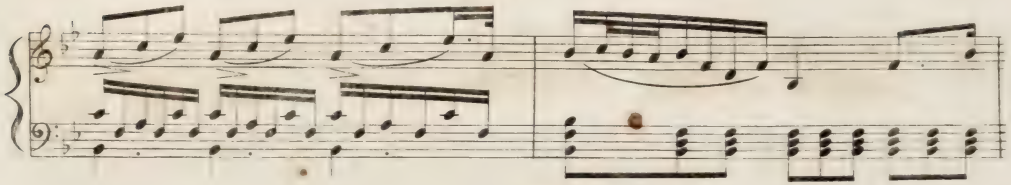


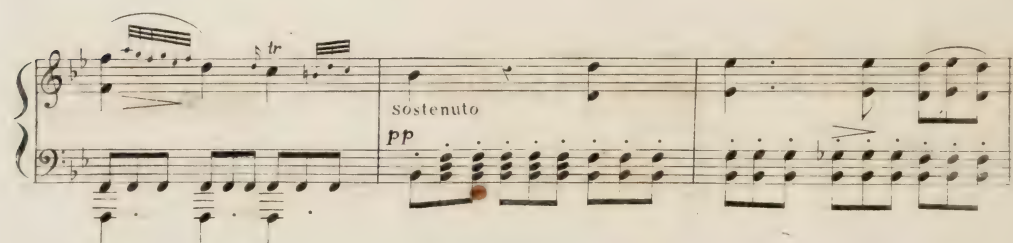
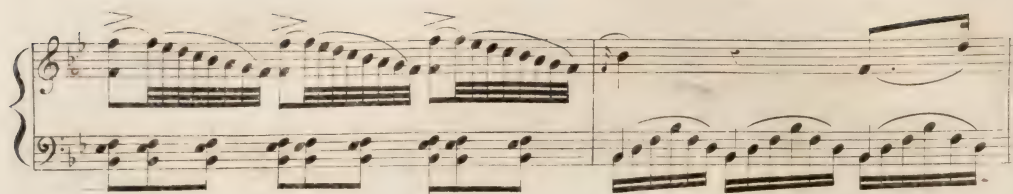
Di parli l'amore. (TRIO.)

N.^o 5.
 ANDANTE
 GRAZIOSO.



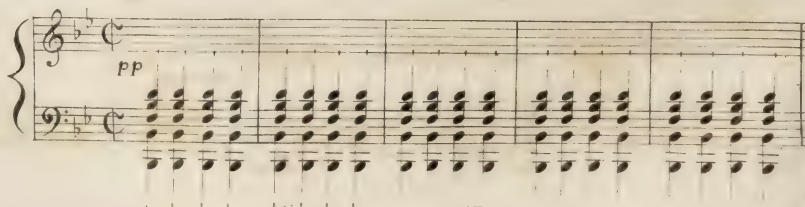
This page of musical notation is for a piano piece, indicated by the 'PIANO' instruction at the top. It contains five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as chords, trills (marked 'tr'), and dynamic markings like 'pp' (pianissimo) and '2' (second ending). The music is written in a style typical of 19th-century piano literature, with a focus on harmonic texture and melodic lines. The first system shows a complex chordal structure in the bass and a more melodic line in the treble. The second system introduces trills in the treble. The third system features a second ending marked '2'. The fourth system continues the harmonic development. The fifth system concludes with a 'pp' marking and a final chordal structure.





ALLEGRO VIVACE

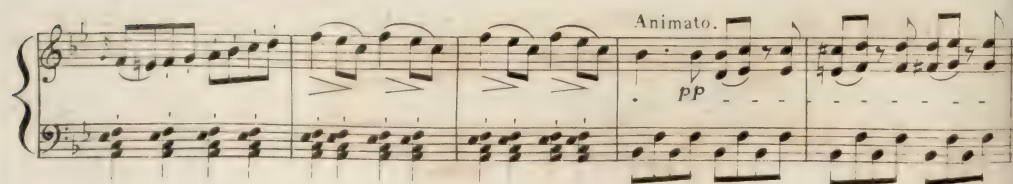
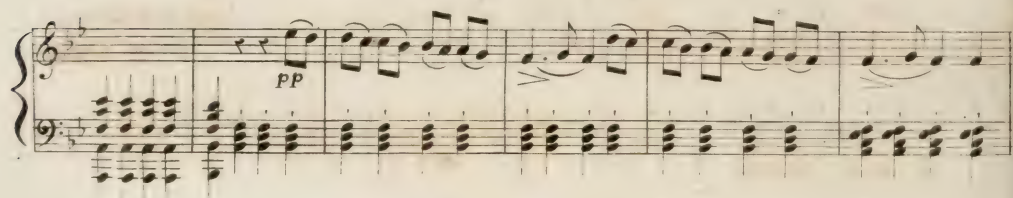
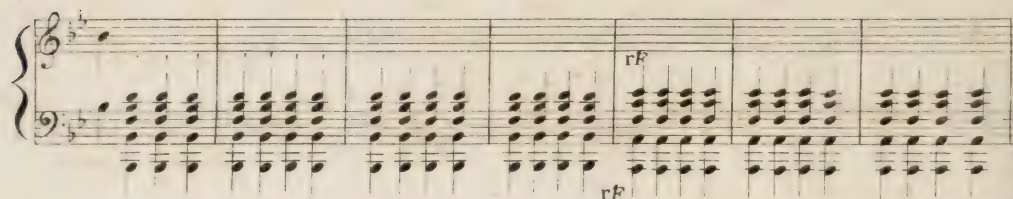
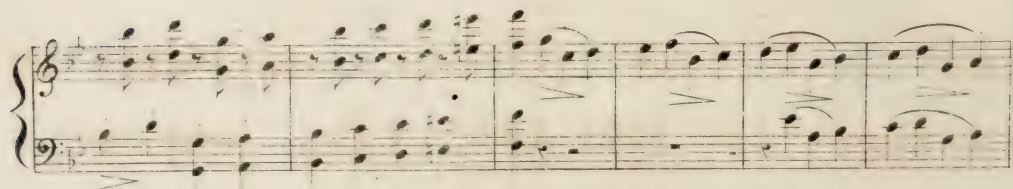
CON SPIRITO.

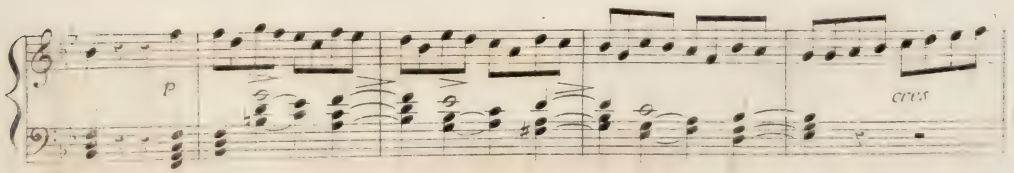
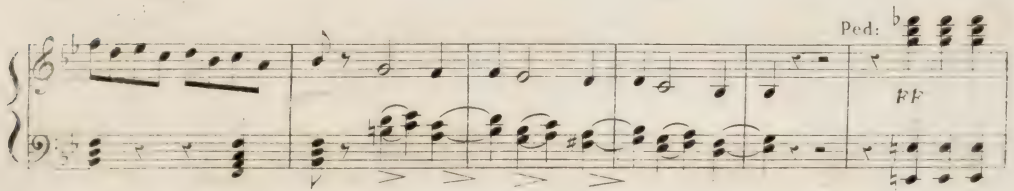
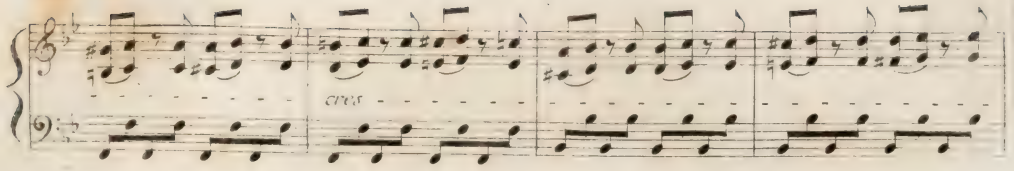


The image displays a page of musical notation for piano, consisting of five systems of staves. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on chordal textures and melodic lines.

- System 1:** Features a series of chords in the right hand, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat).
- System 2:** Continues the chordal texture in the right hand. The left hand's accompaniment remains consistent. A dynamic marking of *pp* (pianissimo) appears in the right hand.
- System 3:** The right hand introduces a more active melodic line with eighth-note patterns. The left hand continues with eighth notes. A *cres* (crescendo) marking is present in the left hand. An *8^a* (octave) marking is shown in the right hand.
- System 4:** The right hand features a rapid sixteenth-note arpeggiated figure. The left hand continues with eighth notes. A dynamic marking of *ff con fuoco.* (fortissimo with fire) is indicated.
- System 5:** The right hand continues with the rapid arpeggiated figure. The left hand's accompaniment changes to a more active pattern. A dynamic marking of *ff* (fortissimo) is present.

The notation includes various musical symbols such as treble and bass clefs, key signatures, dynamic markings (*pp*, *cres*, *ff con fuoco.*, *ff*), and articulation marks like slurs and wavy lines.





Animato con fuoco.

First system of piano music. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music is in 2/4 time. The right hand plays a series of chords, mostly triads, with some sixths. The left hand plays a series of chords, mostly triads, with some sixths. The tempo is marked "Animato con fuoco." The first measure of the right hand has a "Ped:" marking. The first measure of the left hand has a "FF" marking. The system ends with a double bar line.

Second system of piano music. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music is in 2/4 time. The right hand plays a series of chords, mostly triads, with some sixths. The left hand plays a series of chords, mostly triads, with some sixths. The tempo is marked "Animato con fuoco." The first measure of the right hand has a "Ped:" marking. The first measure of the left hand has a "FF" marking. The system ends with a double bar line.

Third system of piano music. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music is in 2/4 time. The right hand plays a series of chords, mostly triads, with some sixths. The left hand plays a series of chords, mostly triads, with some sixths. The tempo is marked "Animato con fuoco." The first measure of the right hand has a "Ped:" marking. The first measure of the left hand has a "FF" marking. The system ends with a double bar line.

Fourth system of piano music. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music is in 2/4 time. The right hand plays a series of chords, mostly triads, with some sixths. The left hand plays a series of chords, mostly triads, with some sixths. The tempo is marked "Animato con fuoco." The first measure of the right hand has a "Ped:" marking. The first measure of the left hand has a "FF" marking. The system ends with a double bar line.

Fifth system of piano music. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music is in 2/4 time. The right hand plays a series of chords, mostly triads, with some sixths. The left hand plays a series of chords, mostly triads, with some sixths. The tempo is marked "Animato con fuoco." The first measure of the right hand has a "Ped:" marking. The first measure of the left hand has a "FF" marking. The system ends with a double bar line.

Sixth system of piano music. The right hand has a treble clef and a key signature of one flat. The left hand has a bass clef. The music is in 2/4 time. The right hand plays a series of chords, mostly triads, with some sixths. The left hand plays a series of chords, mostly triads, with some sixths. The tempo is marked "Animato con fuoco." The first measure of the right hand has a "Ped:" marking. The first measure of the left hand has a "FF" marking. The system ends with a double bar line.

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FLAUTO

N^o 1.
AIRS D'OTELLO

Marcia

Moderato

8

2

6

p

pp

f

pp

p

f

pp

cres

p

ff

rit.

f

rit.

f

7

p

pp

pp

ff

N^o 2.
ANDANTE
ESPRESSO

11

p

pp

pp

con gusto

15

1

pp

1

pp

FLAUTO

5

Measures 1-10 of the Flauto part. Dynamics include *f*, *pp*, and *fpp*. The piece includes first and second endings.

Nº 3.
MARSTOSO

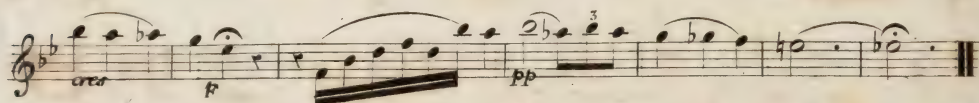
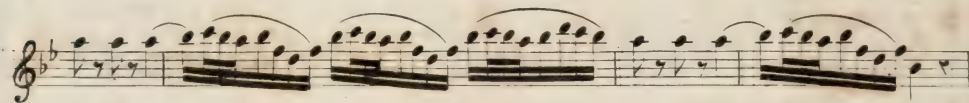
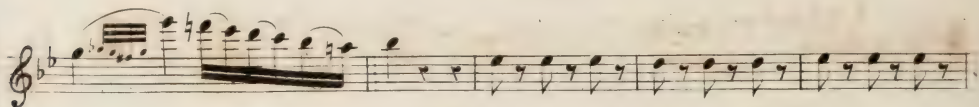
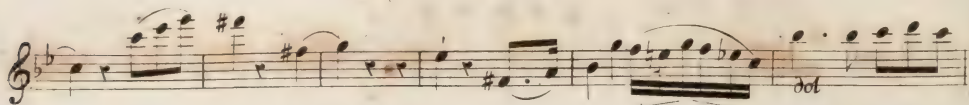
Marcia

Measures 11-20 of the Flauto part. Dynamics include *pp*. The piece includes first and second endings.

Nº 4.
MARSTOSO
POCO LENTO.

Tuerta l'anima. QUINTETº *pp*

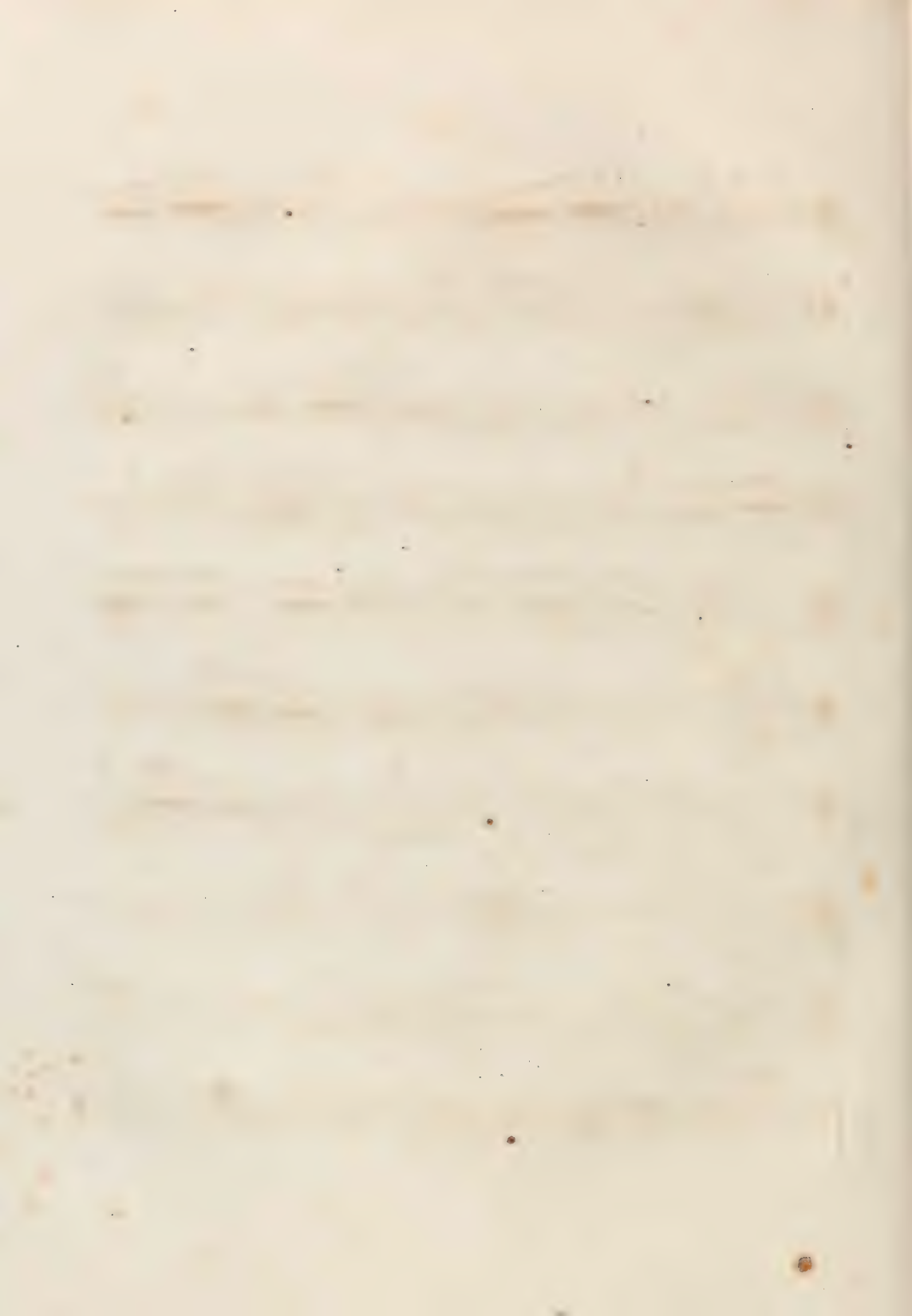
Measures 21-30 of the Flauto part. Dynamics include *pp* and *p*. The piece includes a section for Violoncello and Flauto.

N^o 5.
ANDANTE
GRAZIOSOALLEGRO
CON SPIRITO

FLAUTO

5

Musical score for Flute, page 5. The score consists of ten staves of music in G-flat major (one flat). It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *pp*, *cres*, and *f*. The tempo *Animato* is indicated twice. The piece concludes with a double bar line.



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VIOLONCELLO

N^o 1. Marcia
 AIRS D'OTELLO Moderato

6
 1
 5
 3
 arco
 1
 3
 pizz.
 arco
 pp
 dim.
 ff

N^o 2. Assisa a pie d'un salice (ROMANCE)
 ANDANTE ESPRESSO

1
 2
 10
 1
 dol

VIOLONCELLO

3

pp
pizz.
p *arco* *ff* *Animato*
p *pp* *pp*
N°3. *Marcia* *3* *2* *3* *2*
MARSTOSO *pizz.* *pizz.*
arco
pp

Tucerta l'anima (QUINTETTO)

No 5. Di parli l'amore (Trio)
 ANDANTE GRAZIOSO

ALLEGRO

9

VOLONCELLO

5

3
cres. *f* *F*

p *cres* 1 3

2 *Animato* *ten*

cres *ff*

3 *ff* *p*

Animato *f* *f* *f* *f*

ff

ten

